

Faculty of Music, University of Toronto

UNIVERSITY SYMPHONY
CHORUS & ORCHESTRA

present

BRAHMS

A GERMAN REQUIEM

Doreen Rao, conductor

Friday, January 24, 1992

8 pm

MacMillan Theatre

PROGRAMME

Johannes Brahms
A German Requiem
For Humankind

Doreen Rao, conductor

UNIVERSITY SYMPHONY CHORUS & ORCHESTRA

Diana Kim, soprano
Russell Braun, baritone

1. Selig sind, die da Leid tragen

Blessed are those who mourn,
for they shall be comforted. (Matt. 5:4; also Isa. 61:2-3)
May those who sow in tears
reap with shouts of joy!
He that goes forth weeping, bearing the seed for sowing,
shall come home with shouts of joy, bringing his sheaves with him.
(Ps. 126:5-6)

Choir

2. Denn alles Fleisch es ist wie Gras

All flesh is like grass
and all its glory like the flower of grass.
The grass withers, and the flower falls. (1 Peter 1:24)

Behold, the farmer waits for the precious fruit of the earth, being
patient over it until it receives the early and the late rain.
(James 5:7)

the grass withers, and the flower falls
but
the word of the Lord abides forever.

And the ransomed of the Lord shall return,
and come to Zion with singing;
everlasting joy shall be upon their heads;
they shall obtain joy and gladness,
and sorrow and sighing shall flee away. (Isa. 35:10)

Choir

**3. Herr, lehre doch mich, dass es ein
Ende mit mir haben muss**

Lord, let me know my end,
and what is the measure of my days. (Ps. 39:4)

But the souls of the righteous are in the hand of God,
and no torment will ever touch them. (Wisd. of Sol. 3:1)

Bass Solo & Choir

4. Wie lieblich sind deine Wohnungen, Herr Zebaoth

How lovely is thy dwelling place,
O Lord of hosts!
My soul longs, yea, faints
for the courts of the Lord;
my heart and flesh sing for joy to the
living God. (Ps. 84:1-2)

Choir

5. Ihr habt nun Traurigkeit

So you have sorrow now, but I will see you again and your hearts
will rejoice, and no one will take your joy from you. (John 16:22)

As one whom his mother comforts,
so I will comfort you. (Isaiah 66:13)

See with your eyes that I have laboured little
and found for myself much rest. (Ben Sira 51:27)

Soprano Solo & Choir

6. Denn wir haben hie keine bleibende Statt

For here we have no lasting city,
but we seek the city which is to come. (Hebrews 13:14)

We shall not all sleep,
but we shall all be changed,
in the twinkling of an eye,
at the last trumpet.
For the trumpet will sound,
and the dead will be raised imperishable.
and we shall be changed. (1 Cor. 15:51-52)

Then shall come to pass what was written:
"Death is swallowed up in victory."
"O Death, where is your victory?
O Death, where is your sting?" (1 Cor. 15:54,55)

You are worthy, our Lord and God,
to receive glory and honor and power,
for you created all things,
and by your will they existed and were created.
(Rev. 4:11)

Choir & Baritone Solo

7. Selig sind die Toten, die in dem Herren Sterben

"Blessed are the dead who die in the Lord from now on."
"Blessed, indeed," says the Spirit, "that they may rest from
from their labors,
for their deeds follow them. (Rev. 14:13)

Choir

Translation by Paul S. Minear

THE HUMANITY OF BRAHMS' A GERMAN REQUIEM

Remarks to the University Symphony Chorus on Johannes Brahms'
Ein deutsches Requiem by Dr. Doreen Rao

As we start the new year and complete the final round of rehearsals, perhaps these thoughts on the humanity of Brahms' *A German Requiem* will help us to connect what we have already learned about the production of the music with our growing ability to interpret Brahms' ideas.

Although Brahms had written a number of choral works and lieder, he did not produce a major work until he was forty. The *Requiem* was his first mature work. Brahms lived under the shadow of Beethoven and, according to Robert Schumann, Brahms was the "the inheritor of Beethoven's mantle." Brahms' profound respect for Beethoven is heard throughout the *Requiem* with direct quotes and paraphrases from Symphonies No. 6 and No. 9.

After Brahms' mother died in 1865, the composer completed six movements of the *Requiem*. However, Brahms denied that the *Requiem* was born of personal grief, insisting that he had "the whole of humanity in mind." In fact, Brahms admitted that he would have preferred to call the work, *A Human Requiem*, rather than *A German Requiem*. The premiere performance of the *Requiem's* six movement version was conducted by Brahms on Good Friday, April 10, 1868 at the Cathedral of Bremen. The premiere was a triumph, but one month later, following personal reflection, Brahms added the fifth movement as a memorial to his mother. The work as we know it today is organized in seven movements.

The spiritual nature of Brahms' *Requiem* is indisputable. However, recent scholarship argues that the *German Requiem* is not Brahms' personal message of faith at all, but the resigned voice of a philosophically oriented thinker.

The German Requiem does not follow the traditional mass for the dead from either the Catholic or Protestant liturgies. Instead, Brahms selected texts from both testaments which are interwoven throughout the work. The architectural shape of the work begins with three beatitudes from Matthew 5:4 in the first movement, and ends with a beatitude from Revelations 14:13 in the seventh movement. The central fourth movement is based on Psalm 84: 1,2 & 4.

Because Brahms refused to include references to the resurrection of Christ, he was able to address his "human requiem" to all, "irrespective of creed." The beatitudes taken together express the meaning of mourning, qualified as acts of sowing, weeping, and going forth, and comfort expressed as reaping, shouts of joy and homecoming. The musical shifts required to portray the opposites of mourning and comforting pose both personal, and technical challenges for the singers involved in performing Brahms' *Requiem*. Shifting from weeping to shouts of joy is not easy on the emotions or the human voice!

The music, like the words, accents the promises of God. In his book *Death Set to Music*, Paul Minear suggests that the biblical words inspired in Brahms "a choral richness in which a contagious serenity is shared with the audience." Because Brahms ends the *Requiem* with the same themes he established in the first movement, Minear suggests that the composer places the entire work inside the "brackets of blessedness and joy."

The fourth movement is the centrepiece of this work. The Psalm text: "... my heart and flesh sing for joy to the living God", shifts the image of the dying petitioner to that of the living God. Perhaps by singing God's praise, we become qualified to dwell in God's house. (Let's hope so!) There seems to be a close relationship in the fourth movement between the flesh singing and the soul longing, as if longing and singing are not two separate activities, but one.

In the final movement, it becomes clear that Brahms's *Requiem for Humankind* is concerned not so much with "death", but with our living relationship to God.

Because Brahms repeats the music of the first movement in the final movement, says literary scholar Paul Minear, Brahms indicates "a desire to bind those who die with those who mourn their deaths, and perhaps suggest that this bond, which death always appears to break, is forged by the common bond to God."

I wish each of you the gift of faith that emanates from Brahms' *Requiem for Humankind*. I hope that your musical journey will bring you the comfort and confidence you need to make life's "passages" from weeping to shouts of joy. I would like to dedicate my first performance of Brahms' *Requiem* to the memory of my mother. I invite each of you to dedicate your part of this important event to those whom you mourn with the hope that you will be comforted.

In Memoriam

In memory of my mother, Doreen Baillargeon, (1923 - 1990)

In memory of my mother, Pauline Kong, (1926 - 1991)

In memory of Marlene Marwah, (1919 - 1991)

In memory of Ricardo Noronha, (1938 - 1990)

In memory of Harry Knights, (1891 - 1973)

In memory of David Pedersen, (1959 - 1991)

In memory of Jim Lackie, (1932 - 1988)

In memory of Mary Bulzomi, (1924 - 1987)

In memory of my parents, Jennie & Rex

In memory of Jacqueline Toth

In memory of Molly Ceni

TONIGHT'S ARTISTS

Conductor and master teacher **DOREEN RAO** is recognized internationally as one of North America's leading authorities on music performance in music education. Since 1988, Doreen Rao has served as Director of Choral Programmes at the University of Toronto Faculty of Music where she teaches in Music Education and conducts the University Symphony Chorus and Chamber Singers. Prior to her arrival at the University of Toronto, Doreen Rao held a dual appointment as assistant conductor of the Chicago Symphony Chorus and music director of the Glen Ellyn Children's Chorus, an outstanding music performance program recognized as a model for American music education and acclaimed for its award winning recordings with the Chicago Symphony Orchestra. During her long association with the Chicago Symphony Orchestra and Chorus, Doreen Rao helped prepare recorded performances that won four Grammy Awards and a Grand Prix du Disque under Margaret Hillis and Sir Georg Solti. In addition, she prepared choral works and conducted back stage for performances with Claudio Abbado, James Levine, Daniel Barenboim, Edo de Waart, Leonard Slatkin, Michael Tilson Thomas and Helmut Rilling. A CBS television documentary called Doreen Rao's musical achievements "extraordinary."

Dr. Rao made her conducting debut at London's Royal Festival Hall in 1980 with a contemporary American choral program featuring Aaron Copland and Charles Ives and her New York conducting debut with the American Symphony Orchestra in the 1985 world premiere of Chicago composer Sheldon Elias' *Aesop of Phrygia*. In May 1990, she conducted the Manhattan Philharmonic and a festival of International Choirs in Concert at Carnegie Hall for the New York premiere of *Songs of the Lights* written by Canadian composer Imant Raminsh. She has appeared extensively as guest conductor and choral clinician throughout the world with recent conducting appearances in the U.S.A., Poland, Czechoslovakia, Finland, and Namibia. Rao has just returned from Southern Africa where she was the first woman to conduct the National Symphony Orchestra.

Recognized for her commitment to the future of music performance in the schools, Dr. Rao is the author of numerous books and articles on choral music education published by Boosey & Hawkes. She has been honoured by the YWCA as "Outstanding Leader in Arts and Culture" and by her colleagues of the American Choral Directors Association for "Her Commitment to Choral Excellence." Doreen Rao holds a Ph. D from Northwestern University. She has served on music panels for the Illinois Arts Council, the Ontario Arts Council, the Canada Council and the National Endowment for the Arts.

RUSSELL BRAUN, an engaging young baritone, was born in Frankfurt, Germany and received his early education there. He recently completed his studies at the University of Toronto's Opera Division and already maintains a busy schedule of operatic and solo engagements. During the 1991-92-93 seasons he will star in the *Barber of Seville* as Figaro, in *Così fan Tutte* as Guglielmo, and in *The Magic Flute* as Papageno with the Canadian Opera Company. Last fall he sang in the COC's production of *Madama Butterfly* and has appeared in the same opera in the role of Yamadori with Opera Hamilton. Mr Braun can be heard on the popular Classical Kids recordings, *Beethoven Lives Upstairs* and *Mozart's Magic Fantasy*.

DIANA KIM is currently in her fourth year of her Mus. Bac. (Performance) degree at the Faculty of Music, studying with Prof. Mary Morrison. She is a member of the University of Toronto Chamber Singers. Diana Kim will be one of the featured soloists at the University of Toronto Chamber Singers and Orchestra concert at Lincoln Centre, New York City, in February, 1992.

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UNIVERSITY OF TORONTO SYMPHONY

Pierre Hétu, director

Violin I

Andrea Aron
Jeremy Bell
Melissa Exmundo
Corey Gemmell
Anna Kolesar
Xiao-Hui Liao
Richard Mascall
Stevan Pepa
Tara-Louise Perrault
Gabriel Pliego
Konstantin Popovic *
Erika Raum
Colin Ryckman
Deanna Vardy

Violin II

Nancy Case
Sara Davey
Debbie Diamond
Mark Fewer
Karen Graves
Sophia Kim
Boris Kris
Peter Krysa
Amanda Lee
Chui-Tan Lee
Kevin Merkley
Nadine Odynski
Lauren Siba
Marina Zelter +

* Concertmaster
+ Principal
Manager
William Wilcox

Viola

Cindy Babyn
Nikki Buechler
Sherry Chen
Katherine Hill
Grace Law
Richard Lee
Rachel Sells
Sam Yeung +

Cello

Daniel Ariaratnam
Lois Chia
Mary-Katherine Finch
Jeremy Findlay
Man Keung Ngai
Cheryl Ockrant
Vladimir Orloff
Cindy Song
Margaret Tobola +

Double Bass

Thomas Artiss
Christopher Berti
Patrick McPhail
Reuven Rothman +
Wayne Schmidt
Gregory Sheldon

Flute

Chenoe Anderson
Megan Winsor

Piccolo

Kevin O'Donnell

Oboe

Anita Fesus
Judy Rietveld

Clarinet

Linda Switt
Sigal Hechlinger

Bassoon

Christine Cardinal
Daniel Restivo

Horn

Rebecca Davies
Venko Deligrudev
Jason Galamaga
Jane MacKay

Trumpet

Jason Czuba
Scott Harrison

Trombone

John Balsillie
William Carn
Bram Creighton

Tuba

Paul Bird

Harp

Julia Seager

Tympani

Craig Hunter

UNIVERSITY OF TORONTO CHAMBER SINGERS

Sopranos

Jennifer Clucas
Teri Ann Dunn
Stacey Fraser
Barbara Hannigan
Christine Howlett
Sharla Nafziger
Marian Sjolander

Altos

Diana Kim
Cheryl Lake
Nanette Masson
Melanie Paul
Peggy Slegers
Barbara Vermeulen

Tenors

Matthew Baddeley
Christopher Beall
Dean Kustra
Mark McCallen
Gary Mouldsdale
Ian Riddell
Douglas Smith

Basses

Alexander Anastaspoulos
Gary Brown
David De Jong
Christopher Ryan
Geoffrey Sangwine
James Westman
Sheldon Wong

UNIVERSITY SYMPHONY CHORUS

Student Members

Soprano

Hehsun Chun
Alice Hayward
Lisa Iwasaki *
Anita Kwok
Susan Lexa
Andrea Ludwig
Jennifer Maines
Olga Mychajluk
Dini Odinski
Bonnie Rosenberg
Doreen Taylor
Esther Tse
Rebecca Whelan
Anne Wright

Altos

Paula Babb+
Andrea Bellefeuille
Janet Brenneman*
Joan Curry
Judith DeHaney
Hilary Knox
Rhonda Lennie
Batya Levy*
Deborah Maes
Colleen Morrison
Yee Man Tsui
Jennifer Tyrwhitt
Vilma Vitols
Marianne Zin

Tenors

Rob Herriot
Rick Hiir
Stephen Holloway

Basses

Allen Alexander
Kerim Anwar
Joe Argentino
David Baitz
Rob Baker
Tony Bergamin
Victor Ceni
Martin Cheng
Deon Flash
Jonathan Freeman
Drew Gill
Mike Hall
Ho Lee
Rob Matys
Matt Pines
David Pratt
Colin Roche
Warren Seale
Marc Sottile
David Szanto
Marc Toth
Anthony Zarb

Community Members

Sopranos

Talin Arzumian
Rosemary Beattie
Francis Bianchi
Anne Bolger
Lois Bradley-Bell
Cathy Cassel
Joy Chan
Cheryl Haney
Anne Kong
Joan MacNeil
Sophia Panousopoulos
Connie Price
Friederike Runge
Madhu Sethi
Rebecca Simkin
Carol Smiley
Sharon Totafurno
Mimi Wong

Altos

Lise Beaupré
Karen Bender
Elizabeth Block
Brigid Brady
Blewett Cathy
Lori Dolloff
Elizabeth Elliott
Sandra Gazetos
Ariela Getrajhender
Judy Ginou
Janet Hinton
Rosalyn Irvine
Carol Kerr
Sara Lackie
Elizabeth Legget
Marlene Marwah
Reta McWhinnie
Barbara Muirhead
Chrisiane Palmer
Jennifer Pierson
Liz Radzick
Audrey Stacey
Kathy Treganowan
Leanne Waters

Tenors

Ken Beattie
Joaquin Espinoza
Thomas Kemple
Bert Roest
George Yu

Basses

Ross Aiken
Mark Bell
David Bowser
Alan Elliot
Mike Griffin
Neil Johnston
Neil Langley
James McGowan
Arpád Molnar
Carlos Noronha
David Pratt
Reid Robins
Henry Rose
Gerard Stocker

+ Manager
* Section leader

Assistant conductor
Oksana Rodak
Accompanist
George Brough

MacMillan Theatre

Fred Perruzza, Director of Theatre Operations
Jim Earls, Technical Assisant
Paul McCutcheon, Production Assistant